



## Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact [support@jstor.org](mailto:support@jstor.org).

THE ARTISTS' COLONY AT ETAPLES

A letter from a subscriber to ART AND PROGRESS, Mr. C. Arnold Slade, an American artist abroad, dated December 19th, gave the following interesting account of the scattering of an artist colony at Etaples, France:

"Some sixty American, English and French painters were here at the time the war broke out. Some of the English are now in the army as are all of the French. The Americans that were left gave all their efforts toward helping in any way they could, especially at the canteen which was established by the French people to feed the passing troops. Some 1,500 wounded are being cared for close by and the town is full of refugees. Within the last month most of the artists have left; just at present only Mr. Myron Barlow and myself remain. The various studios are now used by the refugees, as are also some of the artists' homes. My own studio is being turned into a soup kitchen for the very poor. Naturally very little painting has been done under such conditions. Probably what has happened here has happened also in all of those places in Germany where there were Artists' Colonies."

He added that ART AND PROGRESS had, however, reached him regularly, only one number having been slightly delayed in the mail.

THE SCHOOL ART LEAGUE OF NEW YORK

At a luncheon given by the School Art League of New York the early part of this winter there were some notable speakers and some interesting speeches made. "You will never have an art age in America until you have art in the kitchen," said Dr. Hamilton Wright Mabie. "The Japanese have the sublime art inspiration because they pay attention to the beauty of everyday utensils. In Japan every little farm and village rivals in beauty the national palace and suggests in miniature that exquisite charm which gives us such pleasure. My plea is for more art in the common places."

Mr. John W. Alexander, President of the School Art League, reviewed the work done during the past year in bringing an interest in art to the public school pupils and

teachers by means of docent visits, lectures, exhibitions, and the awarding of fine craftsmanship medals and industrial art scholarships. He announced that there were at that time 1,000 junior members of the League, which class consists of high school pupils who pay twenty-five cents a year for the privilege of attending ten or twelve meetings.

Miss Helen Greenleaf, docent of the League, gave an account of a typical day's work in the schools. She told of her fifteen-minute talks before large audiences at the opening assemblies conducive to awakened interest on the part of the children in the museums, where after school hours she would meet groups of children and conduct them through the galleries. She told also how some of these children got to know the pictures and other works of art in a personal way, relating with what glee one little youngster at the end of such a visit remarked, "Gee, we ain't got to pay fifty cents for a catalogue of these pictures; we got it all in our heads."

Miss Ida M. Tarbell told of the latent instinct and desire for beauty among the working classes and that life is not complete until this instinct is satisfied. Her plea was for art which would help the children to see beauty in every phase of life in the big buildings, in the city parks, and the wonderful light which comes through the narrow streets at the hour of dusk.

Mr. Job E. Hedges humorously pointed out the necessity for teaching art in a helpful spirit, and not as something merely contained in museums and to be looked at from a distance.

## NEWS ITEMS

The Art Institute of Chicago announces two exhibitions for March. (1) Works of artists of Chicago and vicinity, under the joint management of the Art Institute and the Municipal Art League of Chicago. (2) American etchings, under the management of the Chicago Society of Etchers.

Mr. Morris Gray has been unanimously elected President of the Boston Museum